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secure funds necessary to finance an important expedition to the Far East under the able leadership of Mr. Langdon Warner, who has only recently returned from an extended trip through the Orient. Mr. Warner will organize an expedition which will probably go into the field early next year. This is one of the most important expeditions sent to the Orient in recent years.

It is believed that the present time is particularly fortunate for such an expedition which is to have ample resources to remain in the field a year and a half, and an organization sufficient to operate in several locations simultaneously if advisable.

The Metropolitan Museum of Art established last June a Department of Far Eastern Art and appointed as its Curator, Mr. S. C. Bosch Reitz. This Department will include the arts of China and Japan and those of other countries which have close artistic affiliation with them, such as Korea and Thibet. For the present the exhibition space devoted to the new department will necessarily remain as it is, but with the growth of the building it is hoped that it may be increased both in size and in character.

Mr. Reitz is well known among European collectors as a connoisseur of Oriental ceramics, a subject of which he has made a specialty for a number of years. He is a native of Amsterdam, but much of his time has been spent in study and travel outside of Holland.

INDUSTRIAL
ART IN THE
MINNEAPOLIS
INSTITUTE
OF ARTS

The Minneapolis Institute of Arts in building up its permanent collection is making a special feature of industrial art. In its April *Bulletin* were noted interesting accessions of American glass and American furniture, whereas in its July issue were illustrated and recorded some splendid acquisitions in the way of beautiful lace. The glass and the furniture were purchased, the lace a gift from Mrs. Martin B. Koon. The former, as previously stated, were American-made. Of the eight pieces of eighteenth century American glass, four or probably five were examples of the celebrated Steigel, made at Manheim, Pa.

It is said that the first attempt to establish a manufacturing industry in this country was the building and equipping of a glass house. One hundred and thirty years, however, elapsed after the initial effort, before the first successful American glass house was founded, and it was twenty-five years later when Steigel's establishment came into existence.

This manufacturer was born at Cologne in 1729, and was commonly known as "Baron" Steigel, though it seems he had no right to the title. This glass house was begun in 1764 and within a few years was imitating the output of the chief glass centers of Europe, and desperately competing with them for the American market.

The specimens from these furnaces recently purchased by the Minneapolis Institute of Art are white flint glass, plain or ornamented with engraved design. Later the Institute hopes to acquire examples of beautiful colored flint glass for which this manufacturer was also famous.

Among the furniture purchased was a lowboy dating back to the latter part of the eighteenth century, the Chippendale period of American furniture, and is supposed to have been made in Philadelphia.

The laces are, almost needless to say, of foreign make, Italian, French and English. Not only has Mrs. Koon contributed to this collection, but gifts have been received of extremely interesting and valuable pieces from Mrs. E. L. Carpenter, Miss Frances Morris, Mr. Richard Greenleaf, and Mrs. Henry Kirke Porter.

Thus the Institute, while still in its infancy, has the nucleus of an extremely good lace department.

TAPESTRIES

Two tapestries of exceptional importance have been presented to the Minneapolis Society of Fine Arts by Mrs. Charles J. Martin, and are now on exhibition in the Minneapolis Institute of Arts. These are marvelous examples of the weavers' art, unsurpassed among their kind by any examples either in public or private collections in this country. One is a Gothic tapestry of the fifteenth century, the other is of the Italian Renaissance, and was woven about the middle of the sixteenth century in Florence

in the celebrated Medici Atelier. The subject of the latter tapestry is taken from the opening verses of Dante's Divine Comedy and represents the appearance of Virgil to Dante. The Gothic tapestry was woven at Arras about 1450, and represents sumptuously dressed ladies and gentlemen hunting with falcons.

The Metropolitan Museum has recently opened a new gallery of tapestries and textiles, a gallery nearly one hundred feet long. Sixteen Gothic tapestries and three of the well-known Mortlake hangings fill the walls, and with these are shown some interesting examples of European textiles, interspersed with a few specimens of Gothic and Renaissance furniture, which have not before been shown.

THE ALLIED ARTS IN BUFFALO

The Buffalo Guild of Allied Arts has established a permanent craft shop with the object of bringing continually before the public the best hand work and affording its members and others an outlet for their productions. Last fall this Guild instituted a special exhibit of the work of foreigners in Buffalo, in which at least seventeen nationalities were represented. It gave last spring the beautiful "Bird Masque" by Percy MacKaye, Miss Hazel MacKaye being in charge and Miss Sackett designing the costumes. Each spring it plans and carries out a garden exhibit with lectures by experts, especially by its President, who is head of the Department of Landscape Art at Cornell University. In its sales rooms there is a continuous series of transient exhibits, comprising the works of the foremost craftsmen not only in Buffalo, but in all parts of the country. Among special exhibits held under the auspices of this organization during the past year were a loan exhibition of old samplers, Spanish, Italian, Alsatian, English, Scotch, and American; a loan exhibit of old brasses, glass, ivory, and silver work; an exhibit of book bindings; and an exhibit of Italian and Hungarian textiles. Thus through exhibitions and informal lectures this organization is continually bringing the craftsmen and the public in close communication and evidencing the fact that the industrial manufactures, both hand and machine made, are

in truth deserving of consideration together with the fine arts.

ART AS ASSOCIATED WITH THE CHILD

The Art Alliance of America announces an exhibition to be held during the coming December of Art as Associated with the Child. The scope of this exhibition will be extremely wide. Architects are invited to submit designs of play-houses, one-story buildings such as are frequently found upon English estates, but a rarity here in America; also of designs for children's theatres; painters are asked to send pictures and decorations suitable for children's rooms; furniture makers may contribute furniture; pottery makers, pottery, and so on through the whole field of endeavor. If the response is as general as it would seem reasonable to believe it would be, this exhibition should prove of highest interest and importance, and should be eagerly sought by other cities after being shown in New York.

OPEN LETTERS

FROM AN ART WORKER IN THE MIDDLE WEST

TO THE SECRETARY,

THE AMERICAN FEDERATION OF ARTS:

I wonder if you realize the field that is opening up for the artists in the towns outside of large cities. There is lots of wealth in these towns and people are beginning to put money into pictures. Every good picture that is sold is a lasting advertisement, for the friends of the buyer wish to show that they can own just as good or better pictures, and the news carries to the nearby towns. Hence when a good start is made other sales are sure to follow.

But unless the people have real knowledge of art they run the chance of getting inferior works sometimes.

The Reading Circles have rendered splendid help in this direction. There are three in our town in which art has been studied systematically for three years. It was this which led to our holding an annual exhibition. I notice too, the movement in schools and colleges for art study, but from observation I know that even greater good arises from these weekly study classes in art. Their members do not fail to avail themselves of the art galleries in the city to supplement their work and when they are ready to buy pictures they buy discriminately.

I am wondering if study classes in art might not be arranged on somewhat the same plan as "a college course at home."